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Le rôle du *Shishi* dans la théorie littéraire des Tang

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En tant qu'oeuvre théorique représentative des Tang, le *Shishi* (詩式), ou Art poétique, écrit par le poète-moine Jiaoran (皎然 (vers 720-793)), occupe une place assez importante dans l'histoire de la théorie de la littérature chinoise. Il y a deux sortes de textes du *Shishi*, ceux de cinq volumes et ceux d'un volume. Nous traiterons ici le second qui a mieux conservé la forme originelle de cette oeuvre. D'après ce texte, le *Shishi* était, me semble-t-il, à l'origine un livre de prosodie construit sur la base des citations de vers des Han aux Tang classifiés selon cinq degrés. Dans l'idée littéraire de cette oeuvre, on retrouve l'importante influence des critères du *Shipin* (詩品), Classification des poètes, rédigé par Zhong Rong (鍾嶸) (496-517?) environ trois cent ans avant l'époque de Jiaoran, sur le goût pour la saveur naturelle de la poésie et le dégoût pour utiliser l'allusion classique. Outre le *Shipin*, on peut noter aussi, dans une certaine mesure, quelque similarité entre la méthode critique du *Shishi* et de l'oeuvre de la théorie calligraphique comme le *Zige* (字格) de Dou Meng (竇蒙), appendice du *Shushufu*, (述書賦), le *Fu* sur le développement de la calligraphie, rédigé par Dou Ji (竇昉), frère cadet de Dou Meng et l'étré contemporain de Jiaoran. C'est un phénomène très

intéressant signifiant qu'il y avait un certain rapport entre les théories de ces deux domaines différents.

A travers des expressions simples et succinctes, l'auteur soutient aussi dans sa théorie, "yanwai zhi yi" (言外之意), c'est-à-dire au-delà du sens des lettres, l'idée qui accorde beaucoup d'importance à la saveur subtile du poème. On peut constater les échos de cette idée parmi les oeuvres théoriques postérieures, en même temps qu'on en trouve la source dans celles du *Wenxindiaolong* et du *Shipin*. A l'époque des Song, cette idée, qui a été successivement reprise dans les livres de *Shihua* (詩話), essai sur la poésie, est enfin devenue le critère esthétique de la composition poétique. Il est possible que les lettrés des Song aient bien développé l'idée présentée par le *Shishi*, mais ce dernier n'a pas encore obtenu même jusqu'à aujourd'hui l'appréciation qu'il mérite.

### The Literature of Gui You-guang 歸有光 :

#### Revising the Concept of the

#### Tang-Song School 唐宋派

Ichirô TAGUCHI, Kyôto University

The traditional prose writer (古文家) Gui You-guang (1506-1567) has long been seen as a member of the Middle Ming (明) dynasty literary movement known as the Tang-Song School. This paper argues that this view of Gui is incorrect. By examining Gui's own works, comparing these with the writings of other Tang-Song School figures, and tracing the history of the critical evaluation of Gui's work, a clearer understanding of the relation of Gui's work to the Tang-Song School is achieved.

The most representative genre in Gui's corpus is memorial essays, often for relatives or for people of relatively low status. This was not a common type of writing in Gui's period. In examining these works I argue that Gui's motive in writing them was as much to express his own frustrations and anxieties, centered on his poor performance in the Confucian examinations (科舉), as to commemorate the actual subjects of the essays.

This is in direct contrast with the writings of the main figures of the Tang-Song School, Tang Shun-zhi (唐順之) and Wang Shen-zhong (王慎中). These men did not write such works themselves, and indeed condemned the writing of epitaphs for people of no particular distinction. The expression of lofty,

ennobling sentiments was central to their view of literary production, so naturally the style of their works is very different from that of Gui Youguang's.

How, then, did Gui come to be linked to the Tang-Song School? While Tang Shun-zhi, Wang Shen-zhong, and later Mao Kun (茅坤) seem to have truly shared literary views, and associated with one another, Gui was not a part of their social circle. Instead, it seems that later critics, particularly writing in 19th century Japan, emphasized Gui's opposition to the Old Phraseology School (古文辭派), which was also criticized by Tang and Wang. Because of this Gui came to be placed in the same category with these other writers, and thus was assimilated to the Tang-Song School. A view of Gui Youguang which recognizes the distinctiveness of his writings and the contrast between his concerns and those of the actual Tang-Song School writers will restore Gui to his rightful place in Chinese literary history.

## A Textual Research About Lost Qing Shi-hua 清詩話

Jiang YIN, Kyôto University

This paper is a continuation of the author's thesis entitled "A Catalogue of The Qing Dynasty Poetry Books" ("Chinese Poetry", Vol. 4, 1996, The Publishing House of Nanjing University, China). It is a textual for the lost poetry books of the Qing Dynasty. The document about author, content and source of 200 kinds of poetry books was collected in this paper.

## An Encounter of Two Cultures: Luo Zhen-yu, Wang Guo-wei and the Academic Circles in Meiji

Oian OU, Dôshisha University

In this paper some aspects of various modern Sino-Japanese academic exchanges centering on *Nongxuebao* and *Dongwenxueshe* and their significance examined by focusing on Luo Zhen-yu, Wang Guo-wei and Fujita Toyohachi's early academic years, little of which has been dealt with in the previous studies.

## **TRANSLATIONS AND NOTES:**

*Zhuzi Yulei lunwen*

——Hiroshi KÔZEN, Kyôto University. Yûko KIZU, Dôshisha Women's University. Mareshi SAITÔ, Nara Women's University.

## **MISCELLANEOUS:**

Studies of Chinese Poetry in America——from 1962 to 1996 (1) 1

——William H. Nienhauser, Jr., University of Wisconsin

## **SELECTIVE ABSTRACT OF RECENT WORKS**